Mozart: Classical perfection

Lecture 3 | Music in the Classical and Romantic Eras MCGY2612

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THE UNIVERSITY OF SYDNEY

Image: Mozart, painted by Joseph Lange, unfinished (1790)
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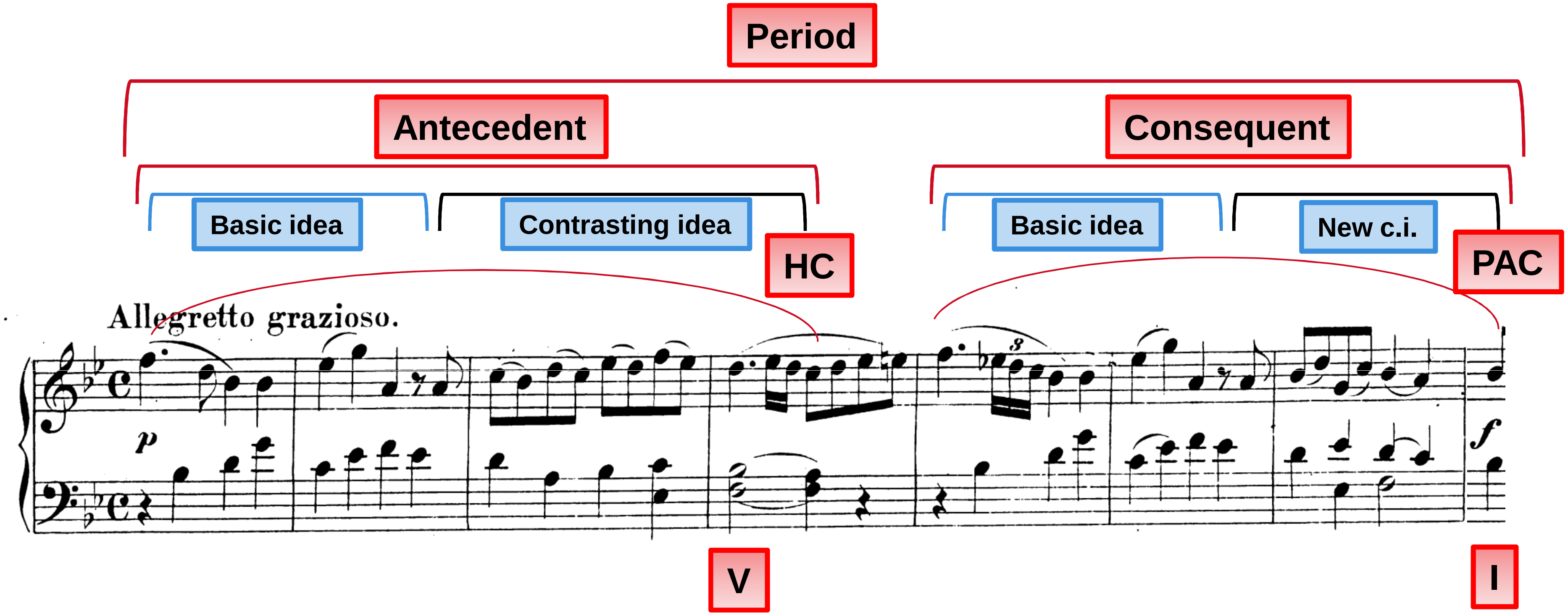
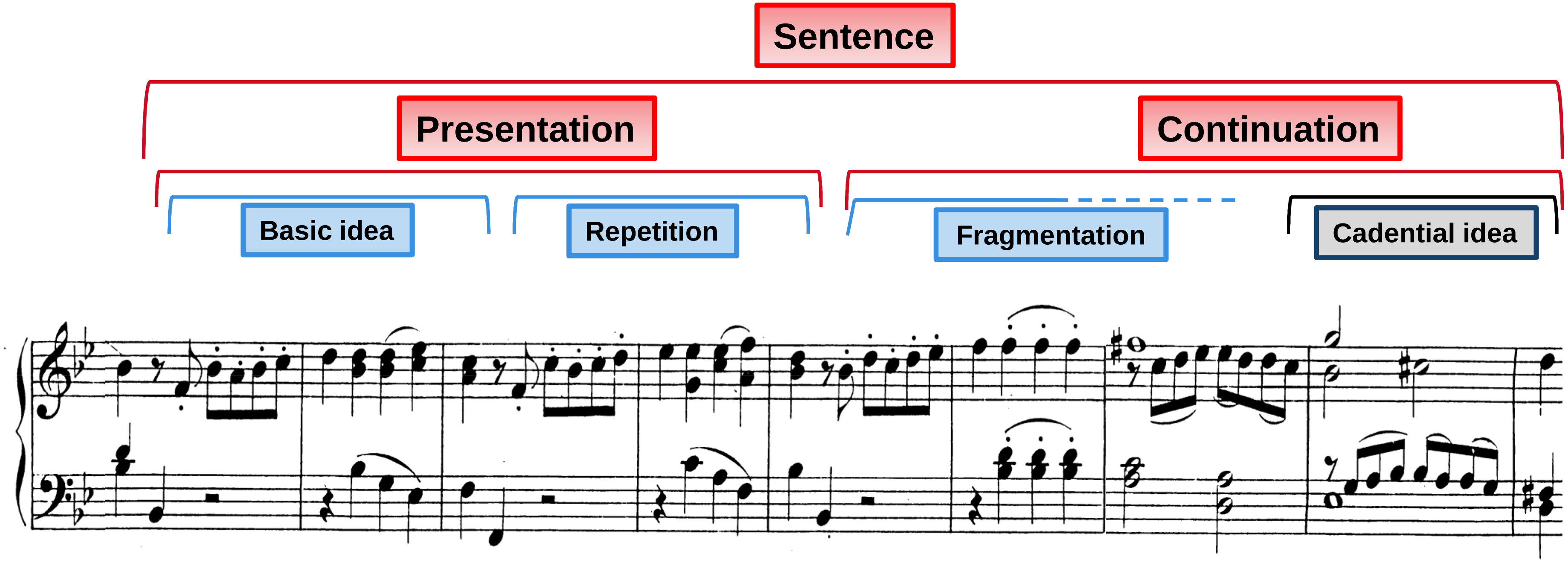
CLASSICAL SHAPES: PERIOD



American term	British/Australian equivalent
Perfect Authentic Cadence [PAC]	Perfect cadence [V-I] with $\hat{1}$ on top of final tonic chord
Imperfect Authentic Cadence [IAC]	Perfect cadence [V-I] with $\hat{3}$ or $\hat{5}$ on top of final tonic chord
Half-cadence [HC]	Imperfect cadence [x-V]
Deceptive cadence [DC]	Interrupted cadence [typically V-vi]

Mozart, Piano Sonata in Bb, KV 333, III: bars 1-8

CLASSICAL SHAPES: SENTENCE



- Presentation phrase: involves statement of an idea, and then **repetition** (varied or exact) of idea
- Continuation phrase: involves fragmentation of basic idea (perhaps sequence) and then cadential gesture (modulation possible)

Mozart, Piano Sonata in Bb, KV 333, III: bars 56-64

TIGHT VS LOOSE STRUCTURES

William Caplin, *Classical Form: A Theory of Formal Functions in the Music of Haydn, Mozart and Beethoven* (Oxford: OUP, 1998): 17, 84-85

	Tight →			←Loose
Tonality	Home key throughout	Secondary key throughout		Modulatory
Cadences	PAC	IAC	HC	No cadence
Harmony	Stable (PAC oriented /tonic prolongational)			Sequential / chromaticised
Groupings	Multiples of 2	Other symmetries		Asymmetric
Functionality	Efficient, spare	Digressive, repetitive		Ambiguous formal function
Uniformity	Similar motives			Diverse motives
Pattern	Period	Sentence		Non-conventional types

VIOLIN CONCERTO NO. 5 IN A, KV 219

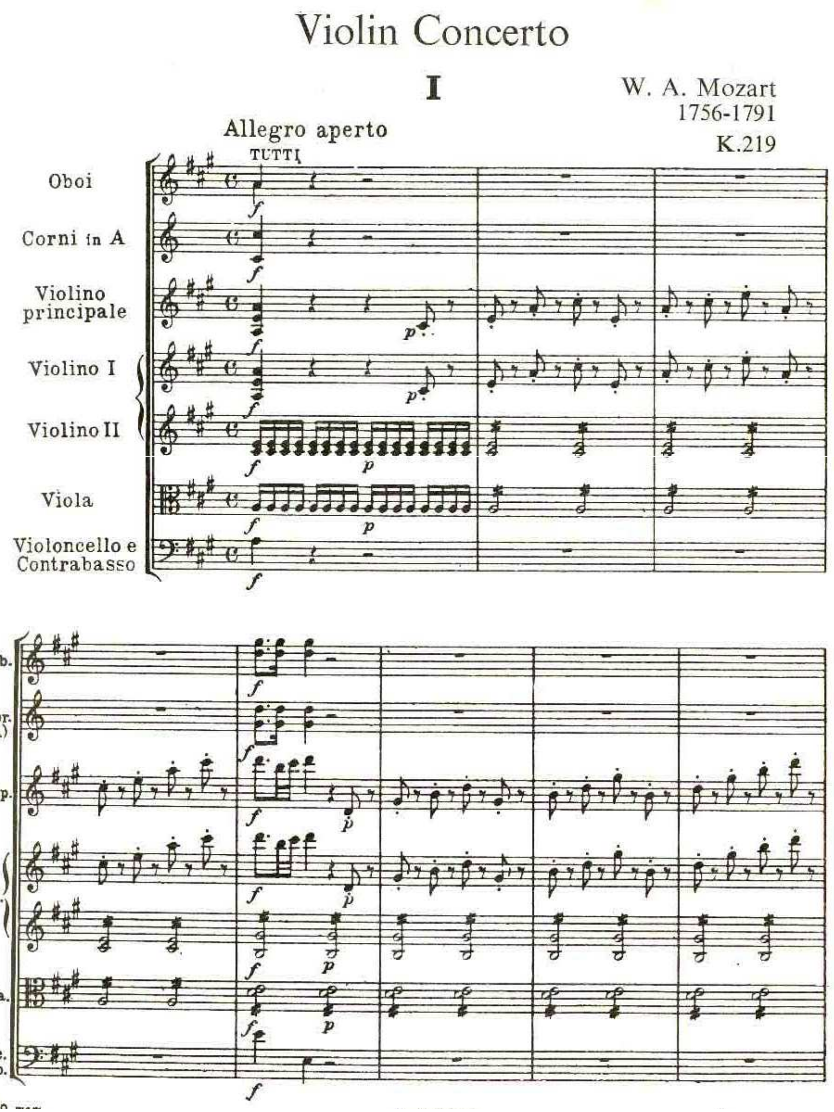
Concerto first-movement form
Ritornello/Sonata hybrid
<u>Double Exposition</u>

R1: 1: P (A major)
16: Link (17: Standing on V)
20: S2 (A major)
33: C (A major)

[Interpollation:
40: Adagio (A major)]

Solo1: 46: P (A major) = R1:\P + new superimposed melody
(60: Closing gesture)
62: TR (A major -> E major)
74: S1 (E major)
81: S2
98: S3 (leading to **EEC** in 112)

R2: 112: C (116: Closing gesture, leading directly into development)



Red = atypical

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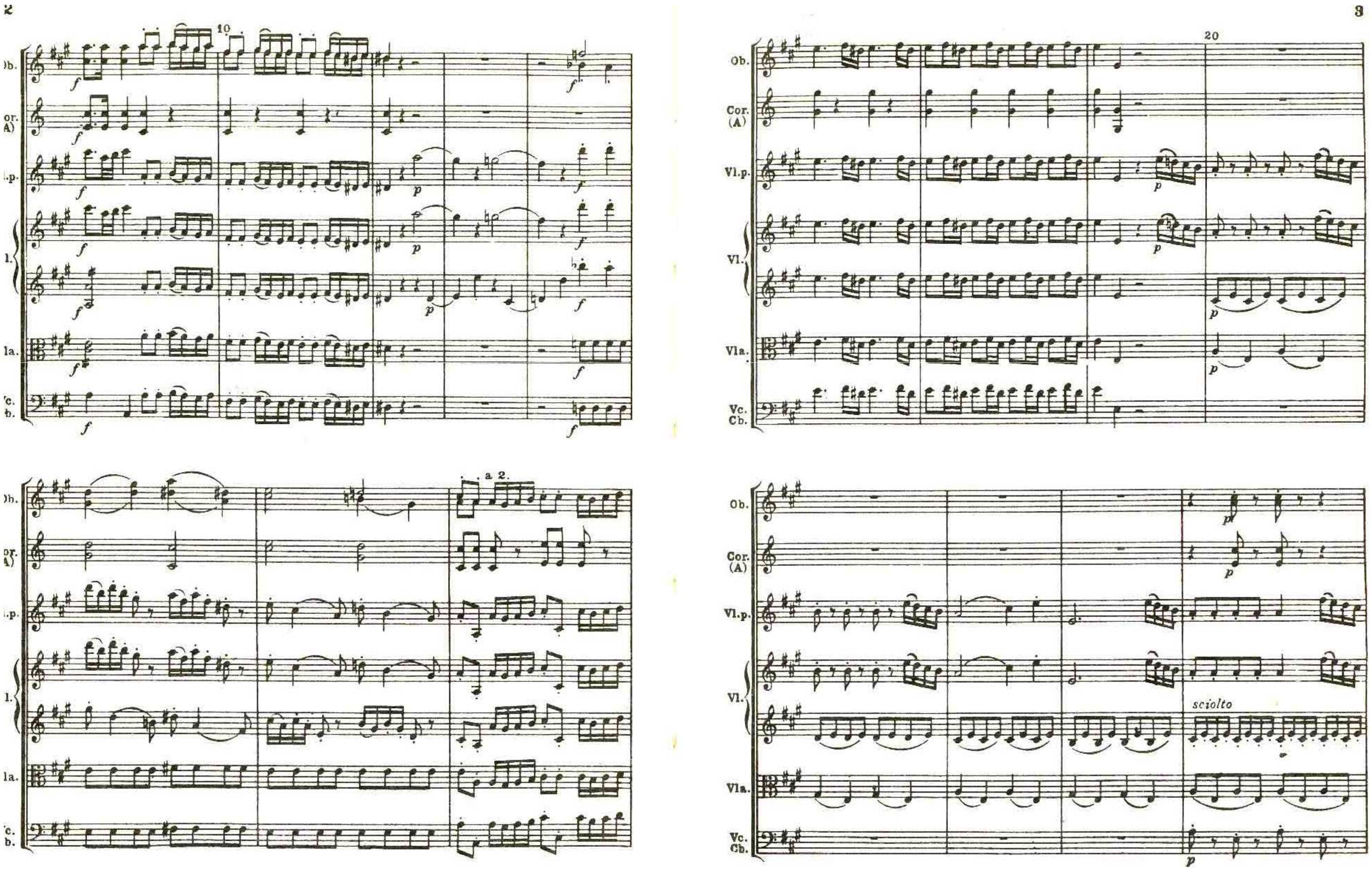

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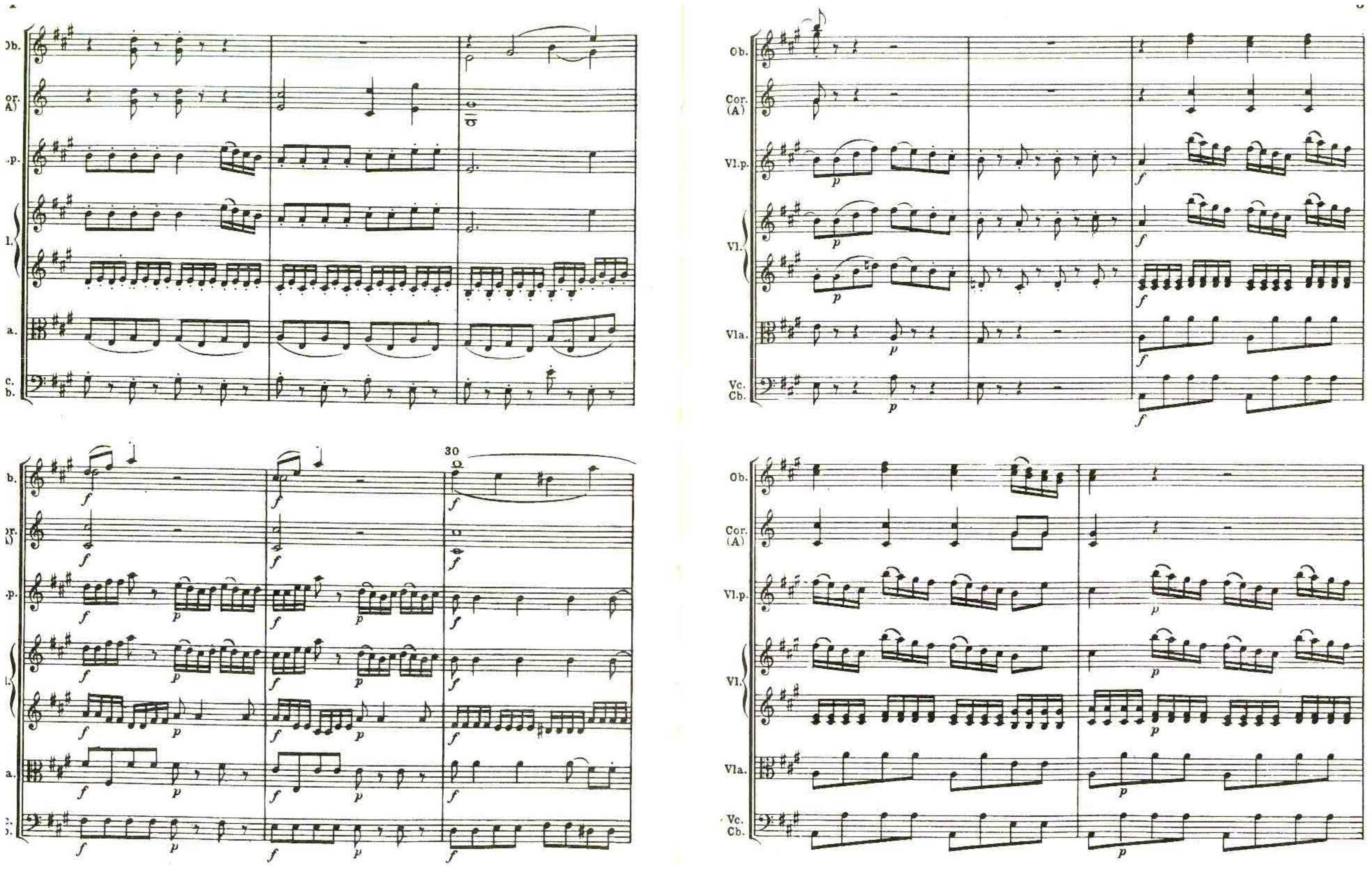

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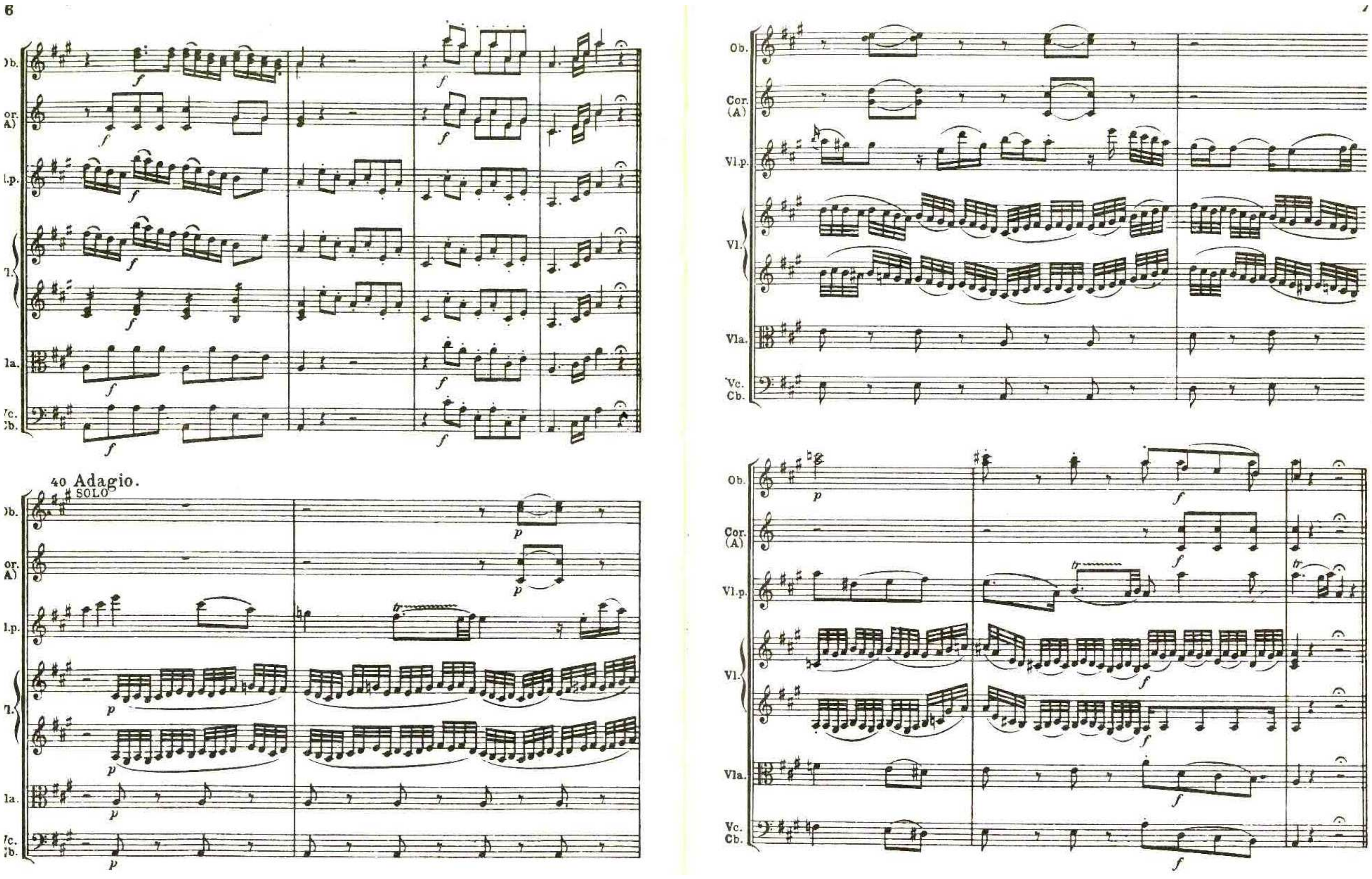

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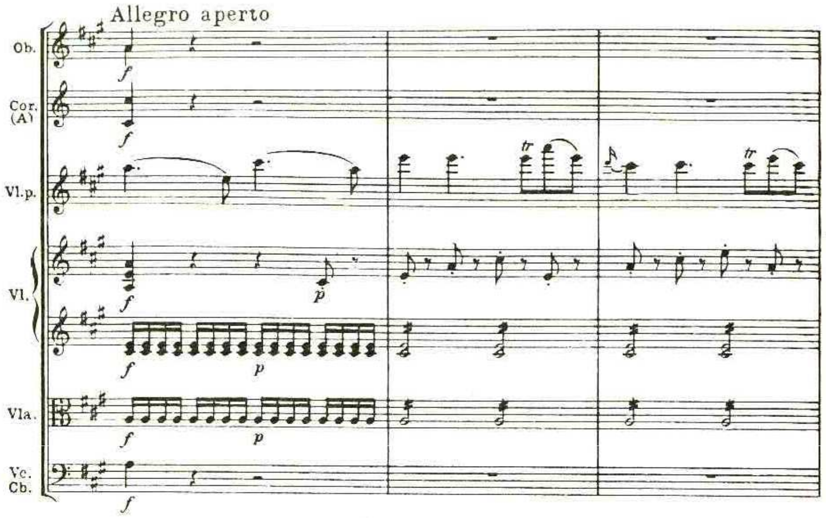

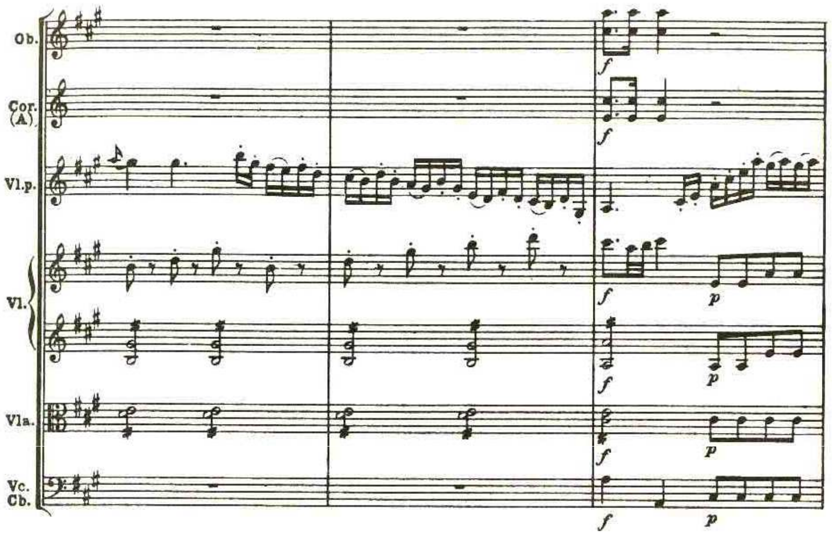

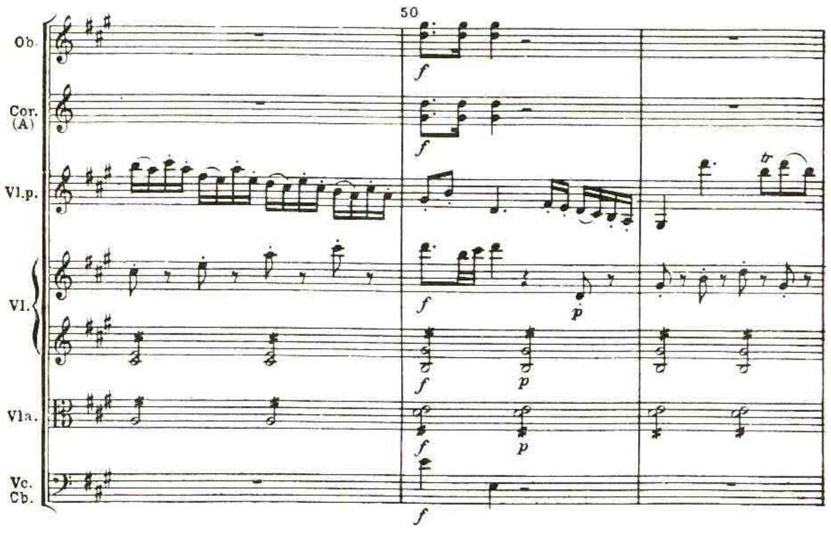

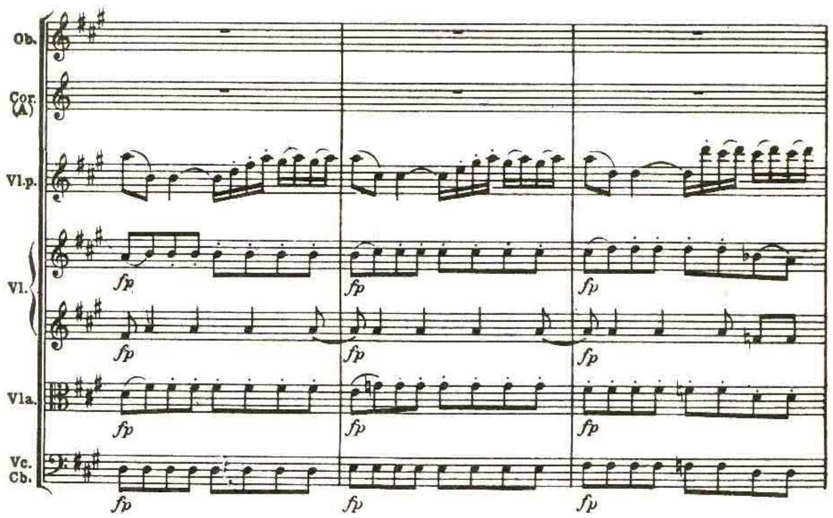

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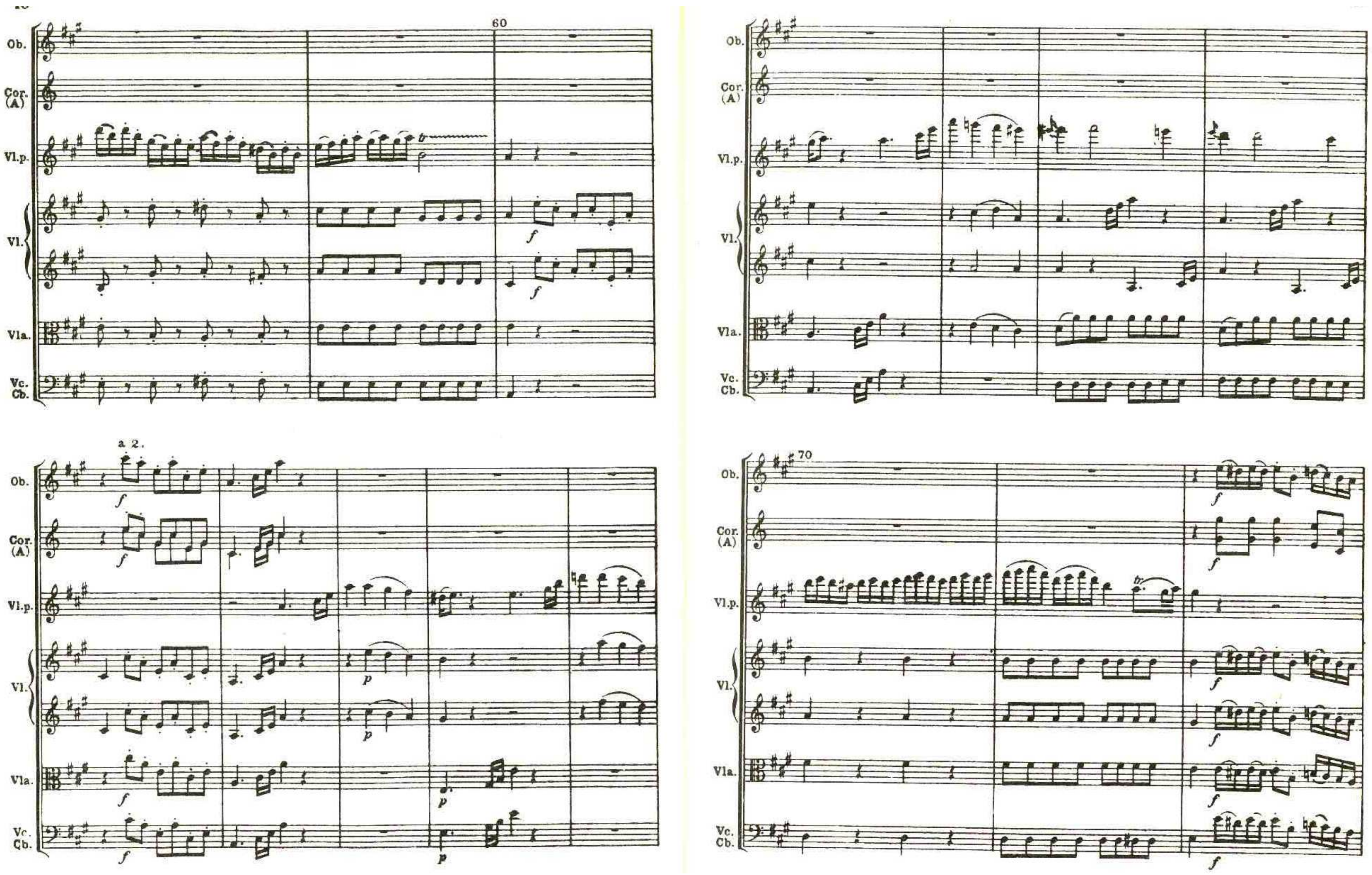

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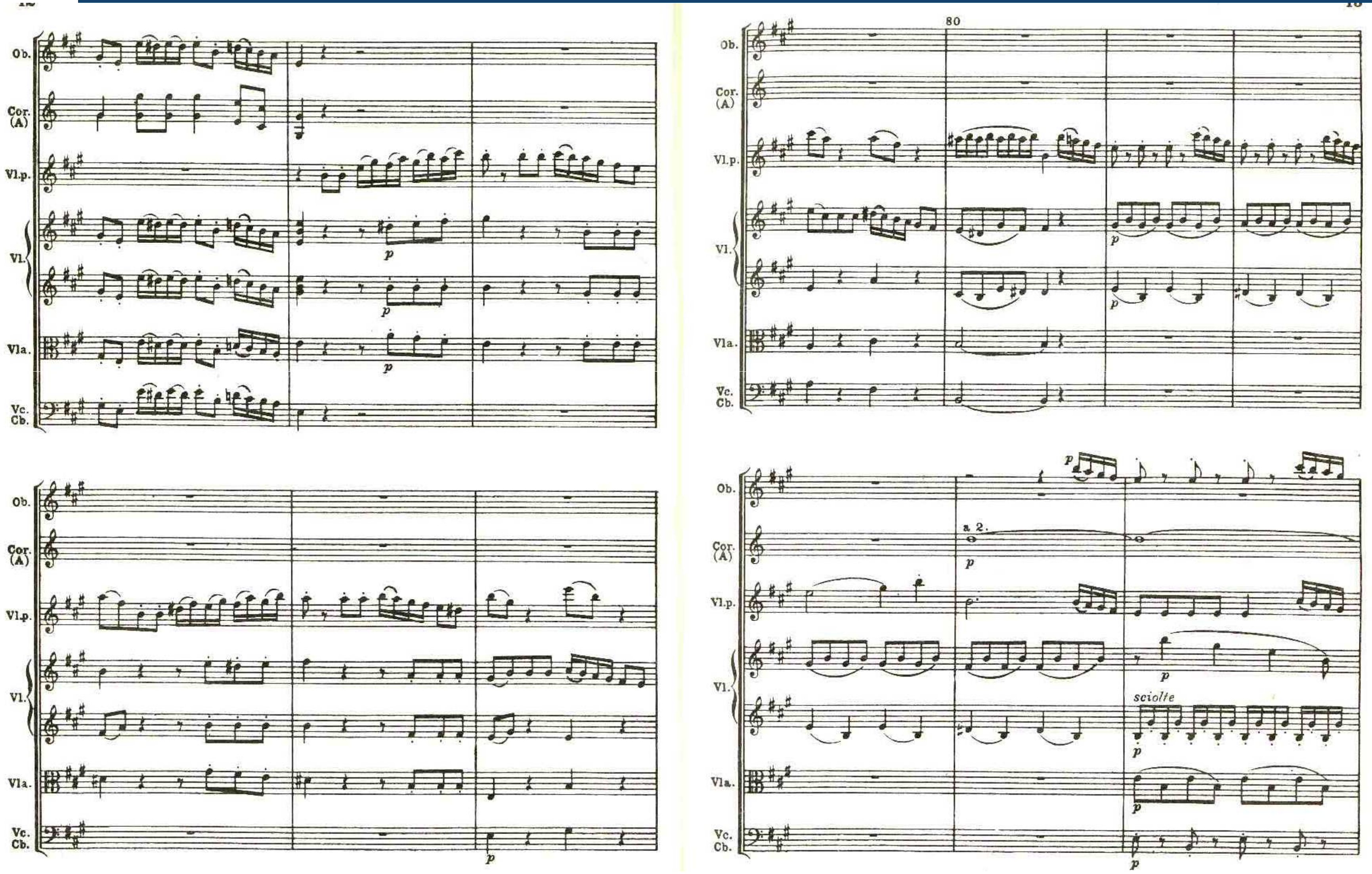

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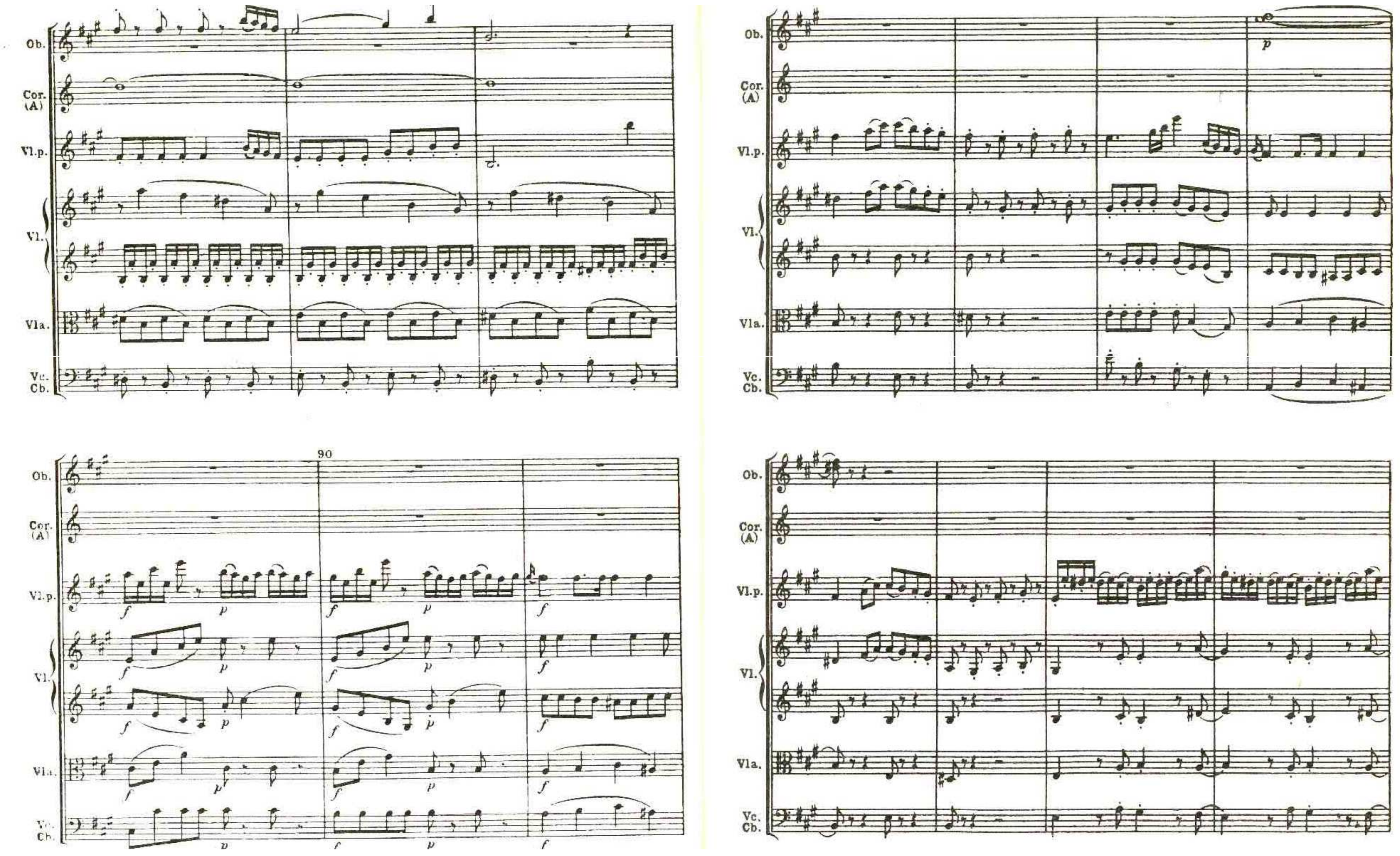

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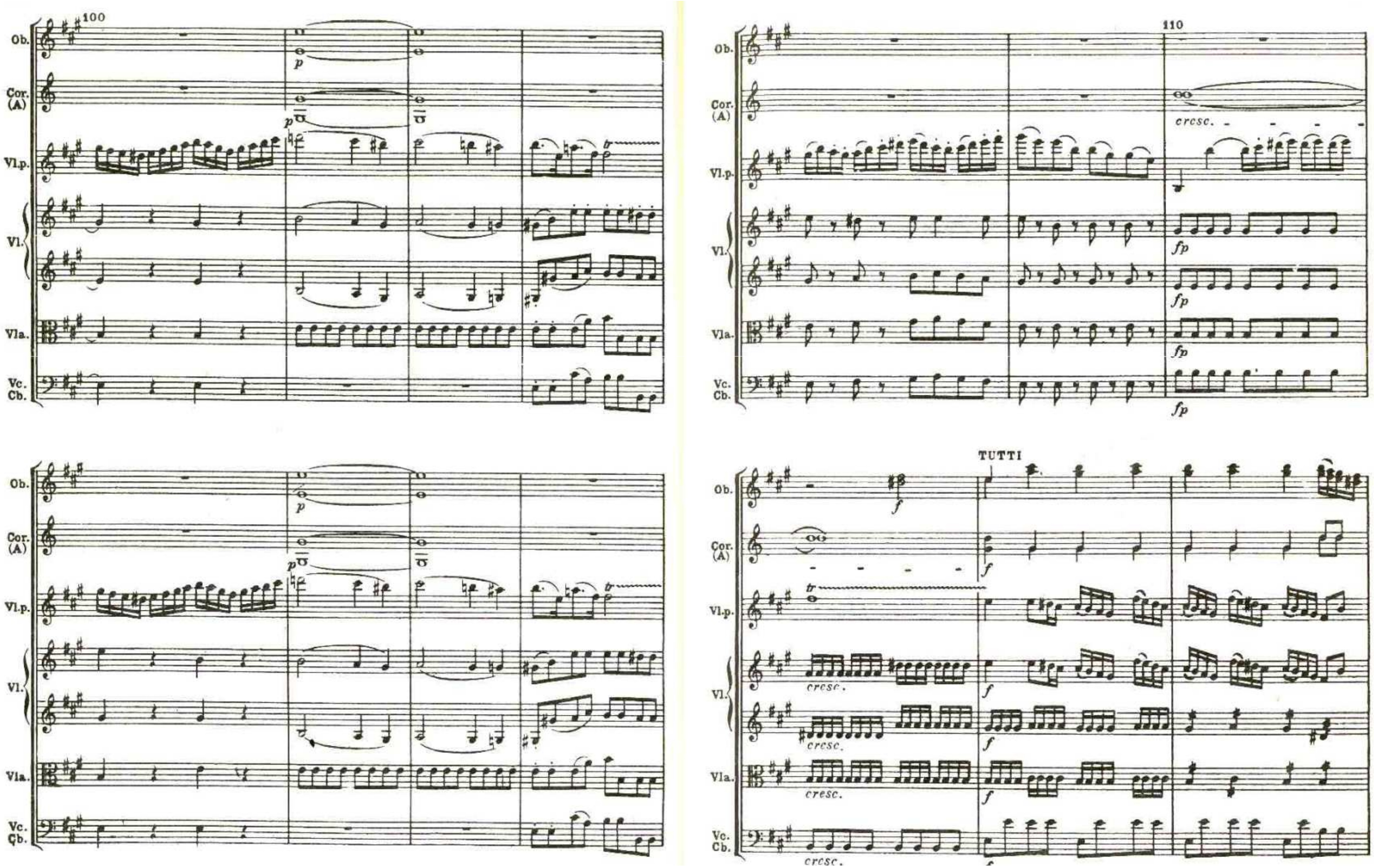

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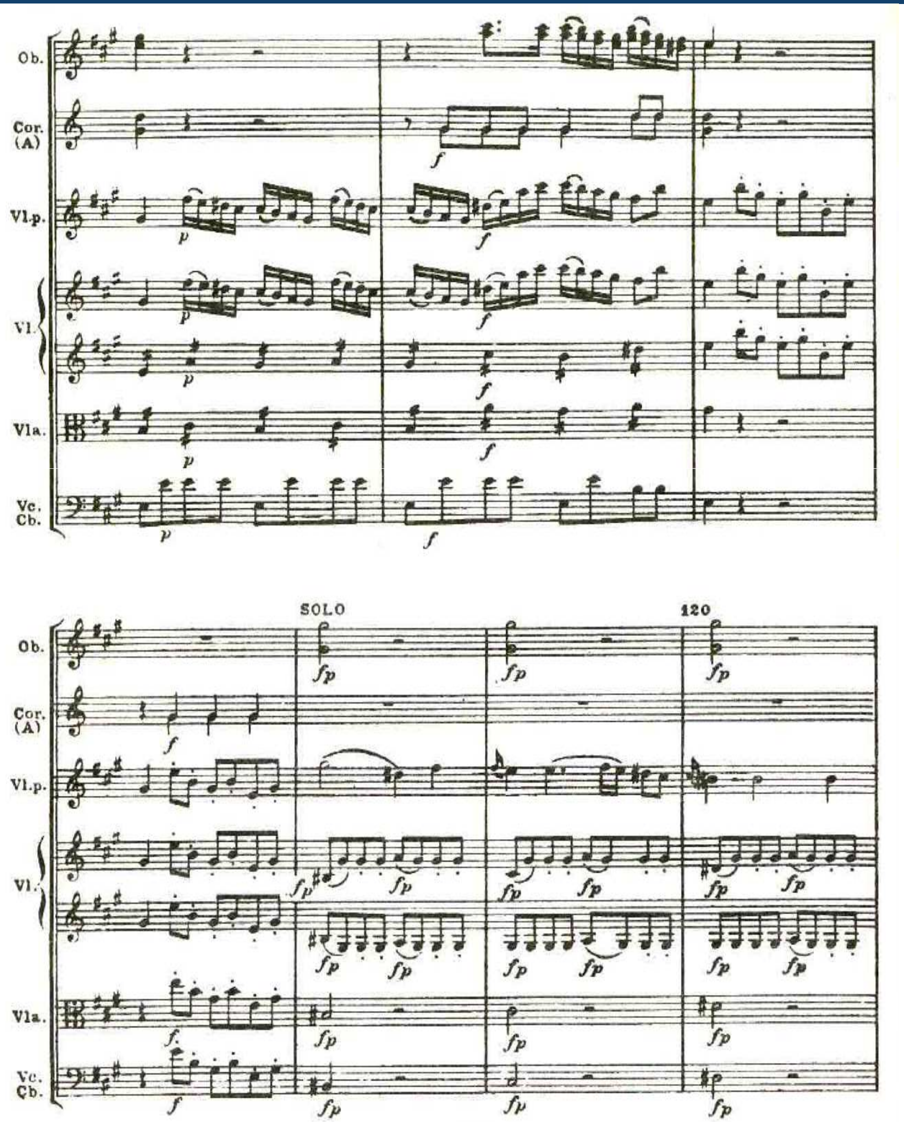
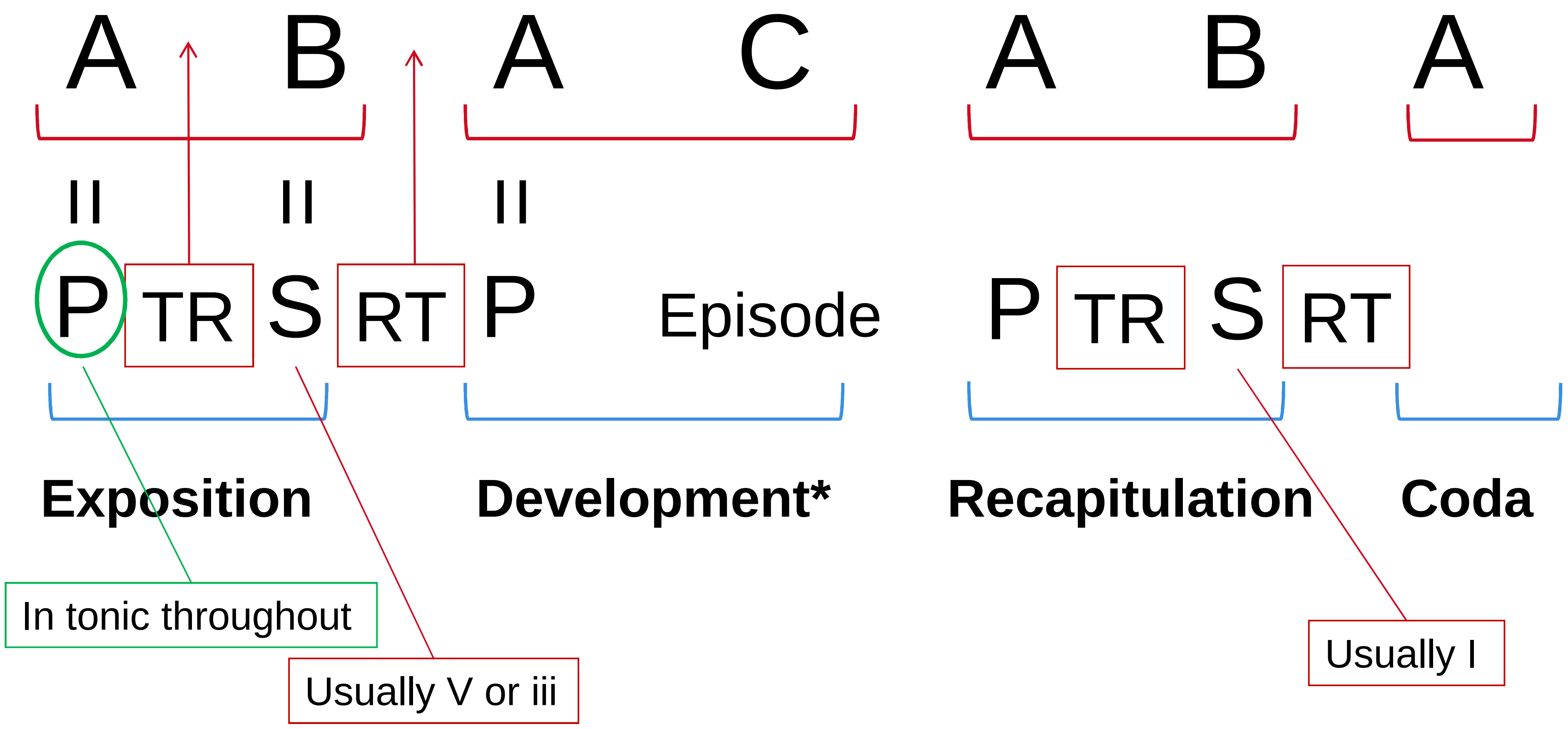


FINALE OPTIONS: SONATA RONDO



*: Second occurrence of the tonic refrain (P) initially sounds like repeat of the exposition

SONATA RONDO IN PRACTICE

Expo	1: P (=Refrain), Bb major
	16: TR
	24: S (=Episode 1), F major [EEC: b36]
	36: RT
Dev	41: P (=Refrain²), Bb major
	56: TR, →g min
	64: Episode 2 (part 1), g minor
	73: Episode 2 (part 2), Eb major
	103: Standing on V
Recap	112: P (=Refrain³)
	127: TR
	148: S (=Episode 1²), Bb major
	163: RT
	171: Cadenza
Coda	200: P (=Refrain⁴)
	214: coda proper

Red = atypical; this movement seems in some regards to resemble a concerto as well…

Mozart, Piano Sonata in Bb, KV333, final movement

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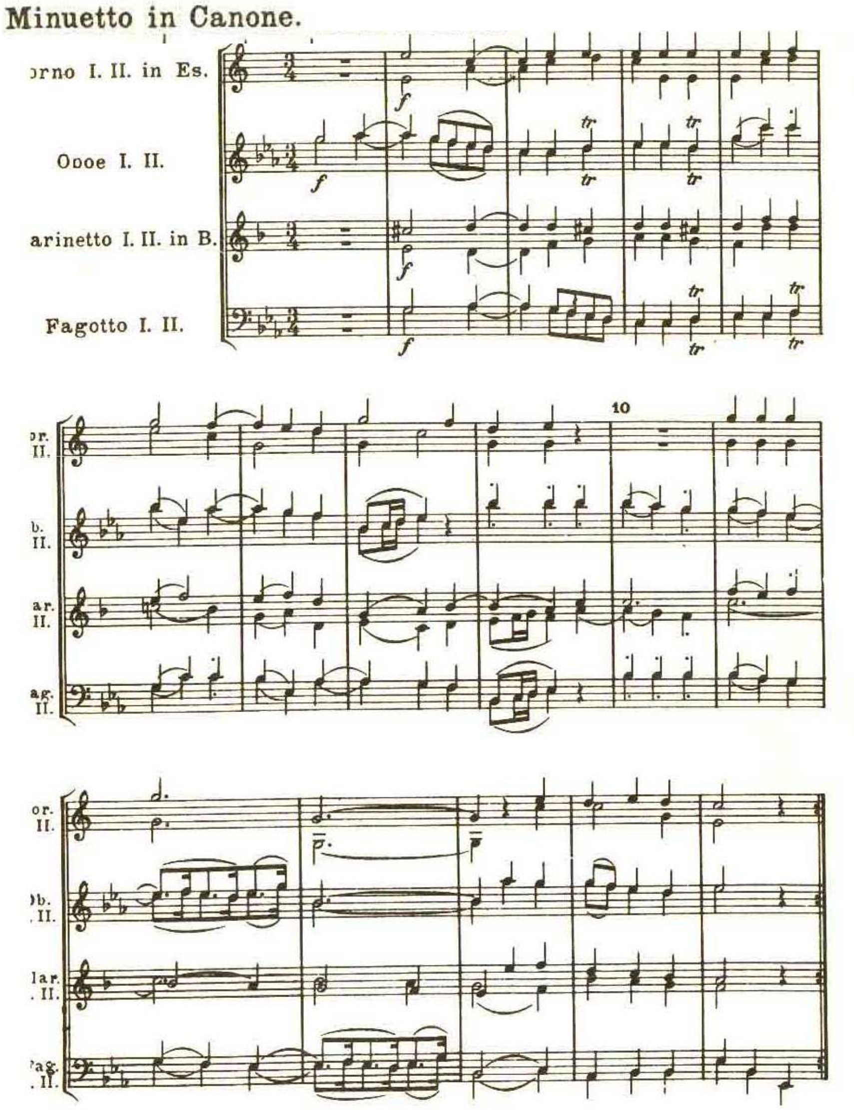
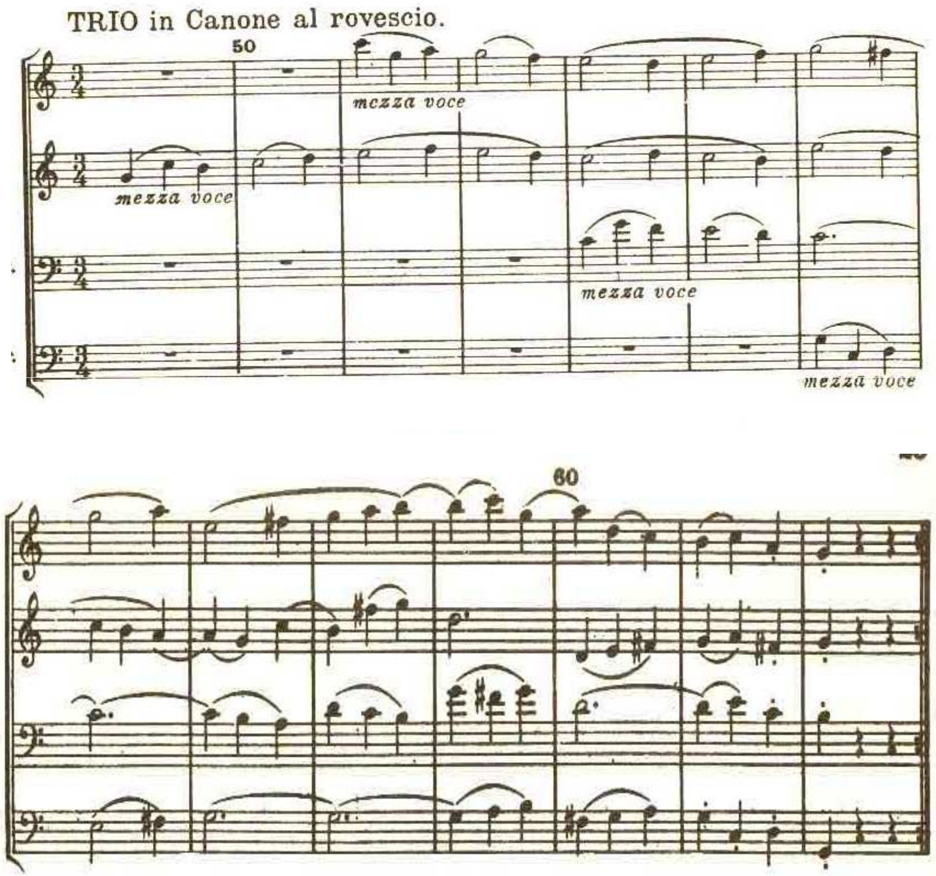
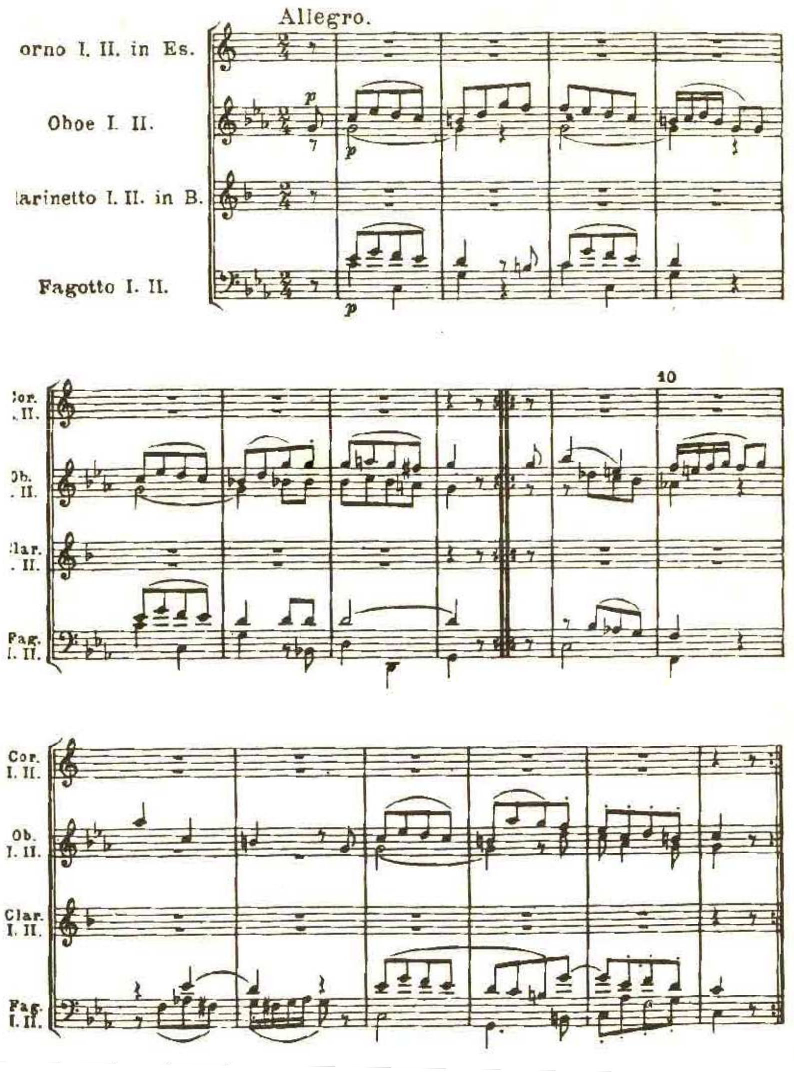
WIND SERENADE, KV 388: MINUET & TRIO

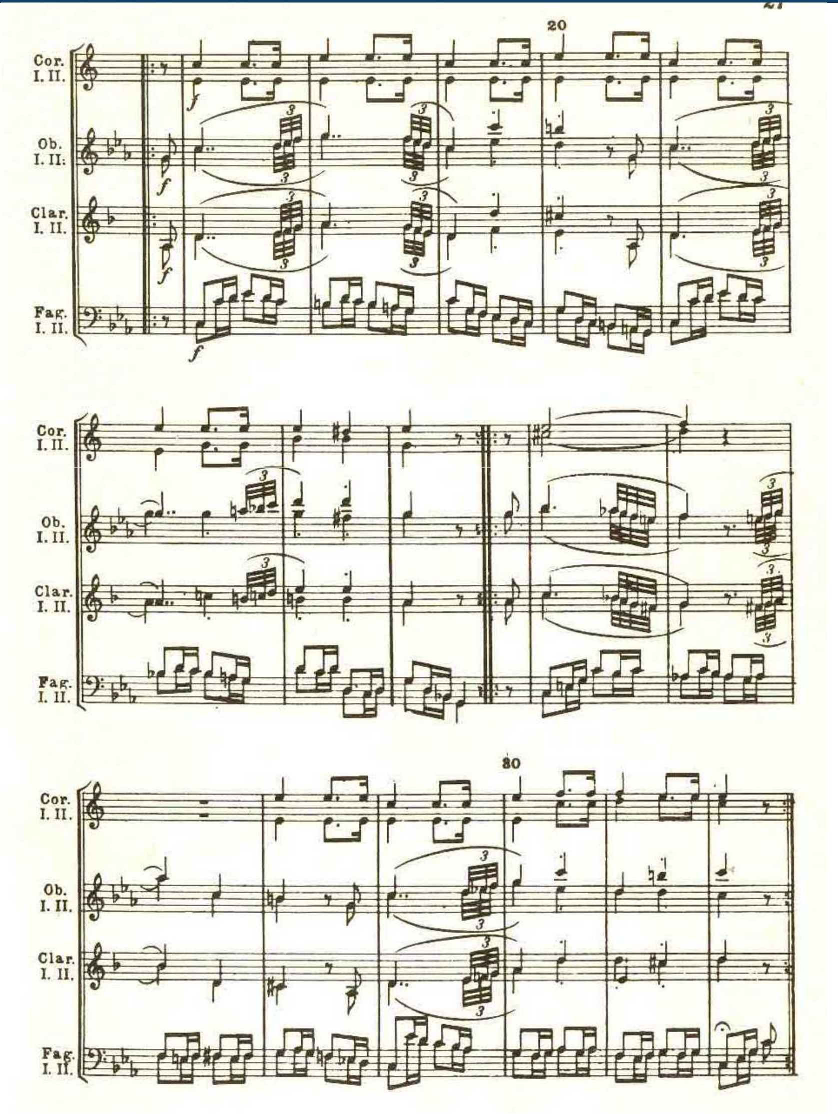




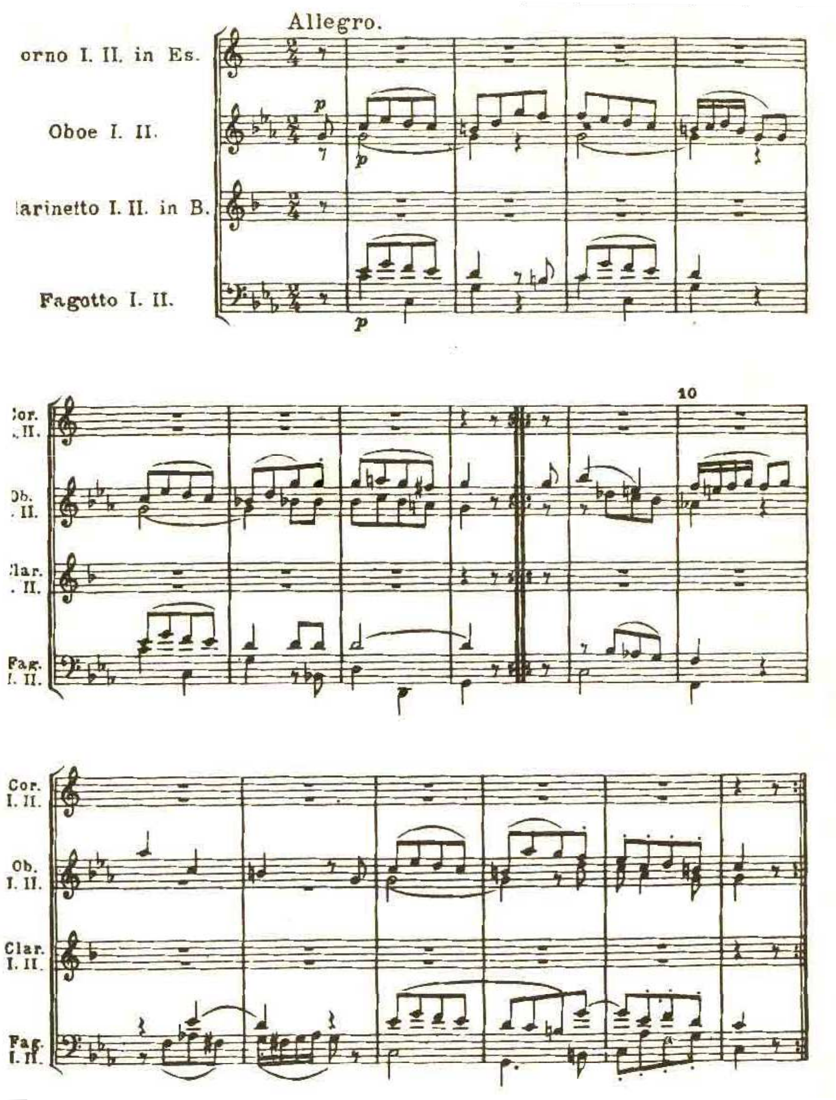
Mozart, Serenade in c minor, KV 388 (1782-3), iii: beginnings of minuet, trio

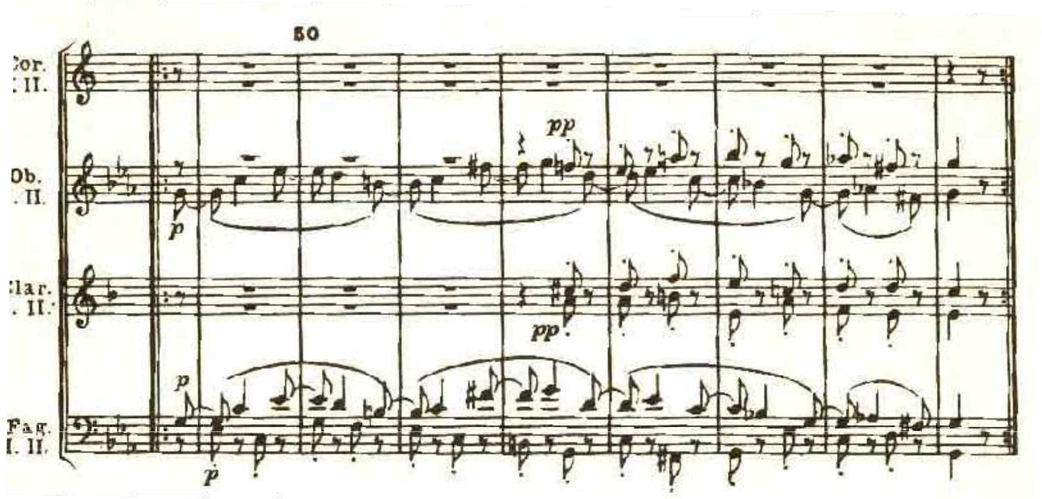
WIND SERENADE IN C MINOR, KV388: FINALE

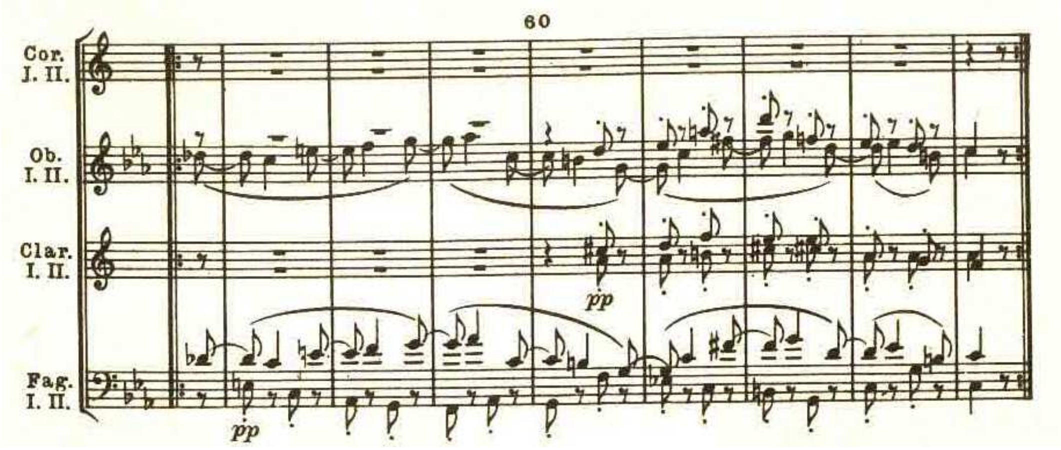




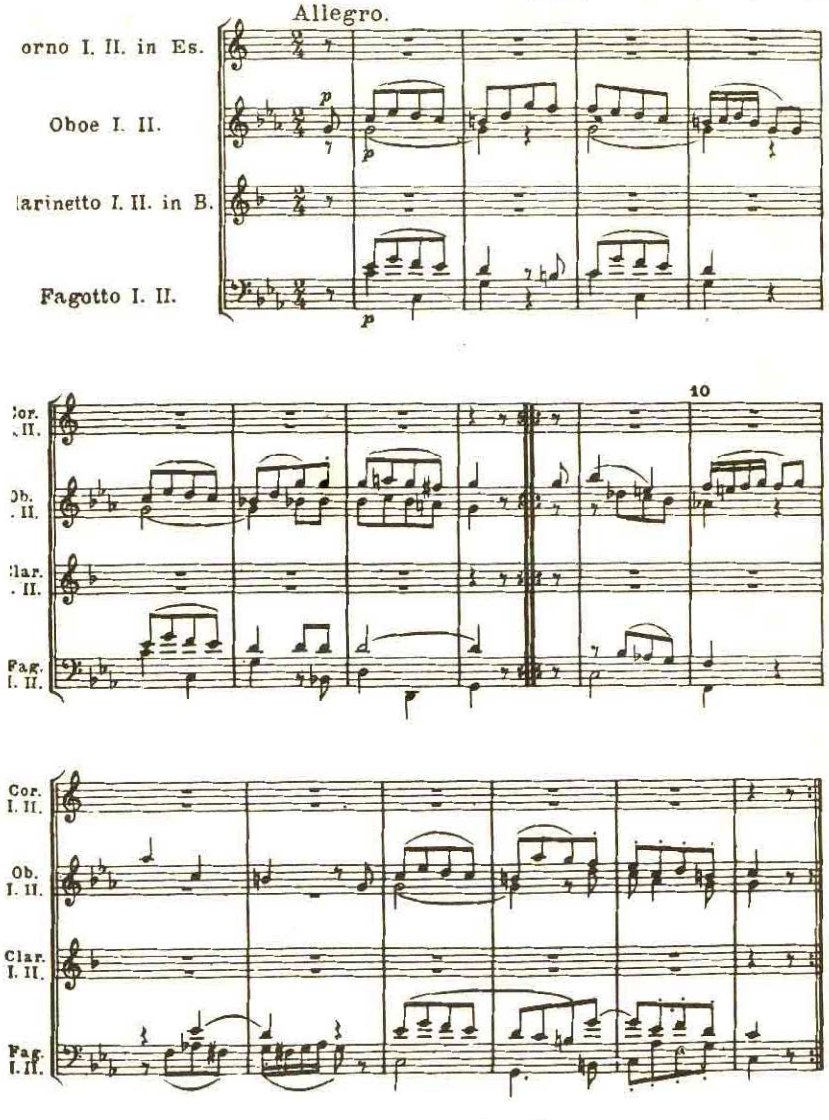
WIND SERENADE IN C MINOR, KV388: FINALE

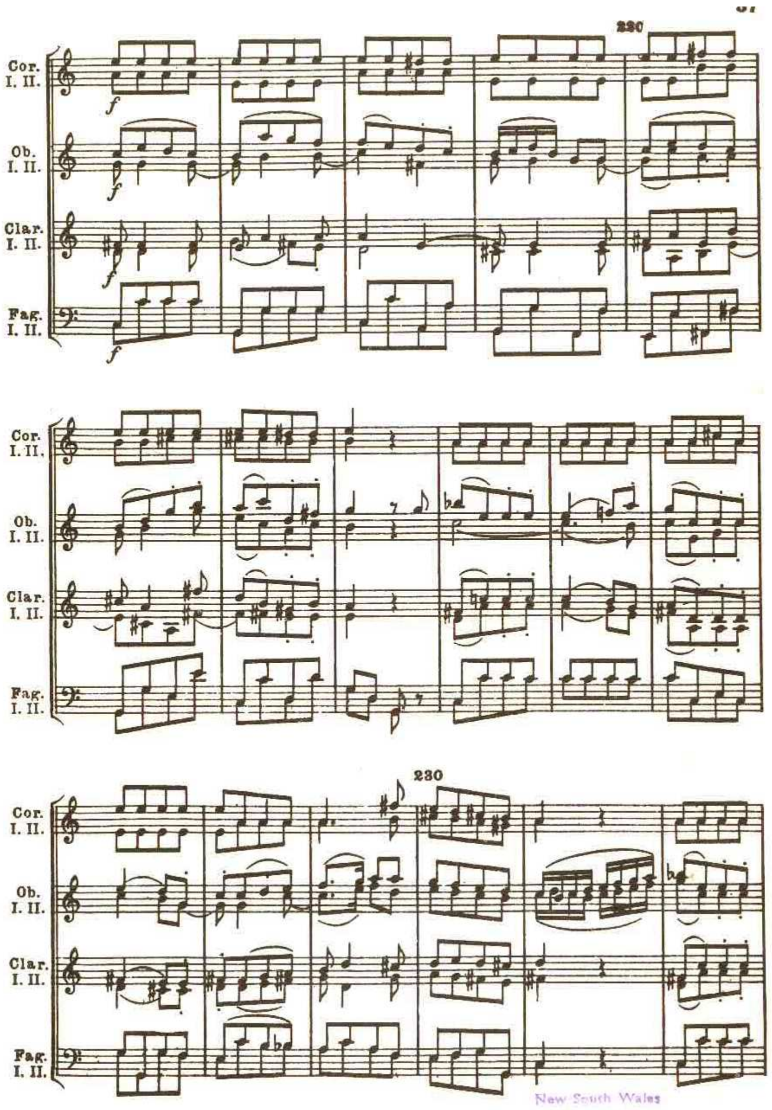






WIND SERENADE IN C MINOR, KV388: FINALE





RATNER'S CLASSICAL TOPICS

Characteristic figures in the eighteenth century, used as types or styles

Types

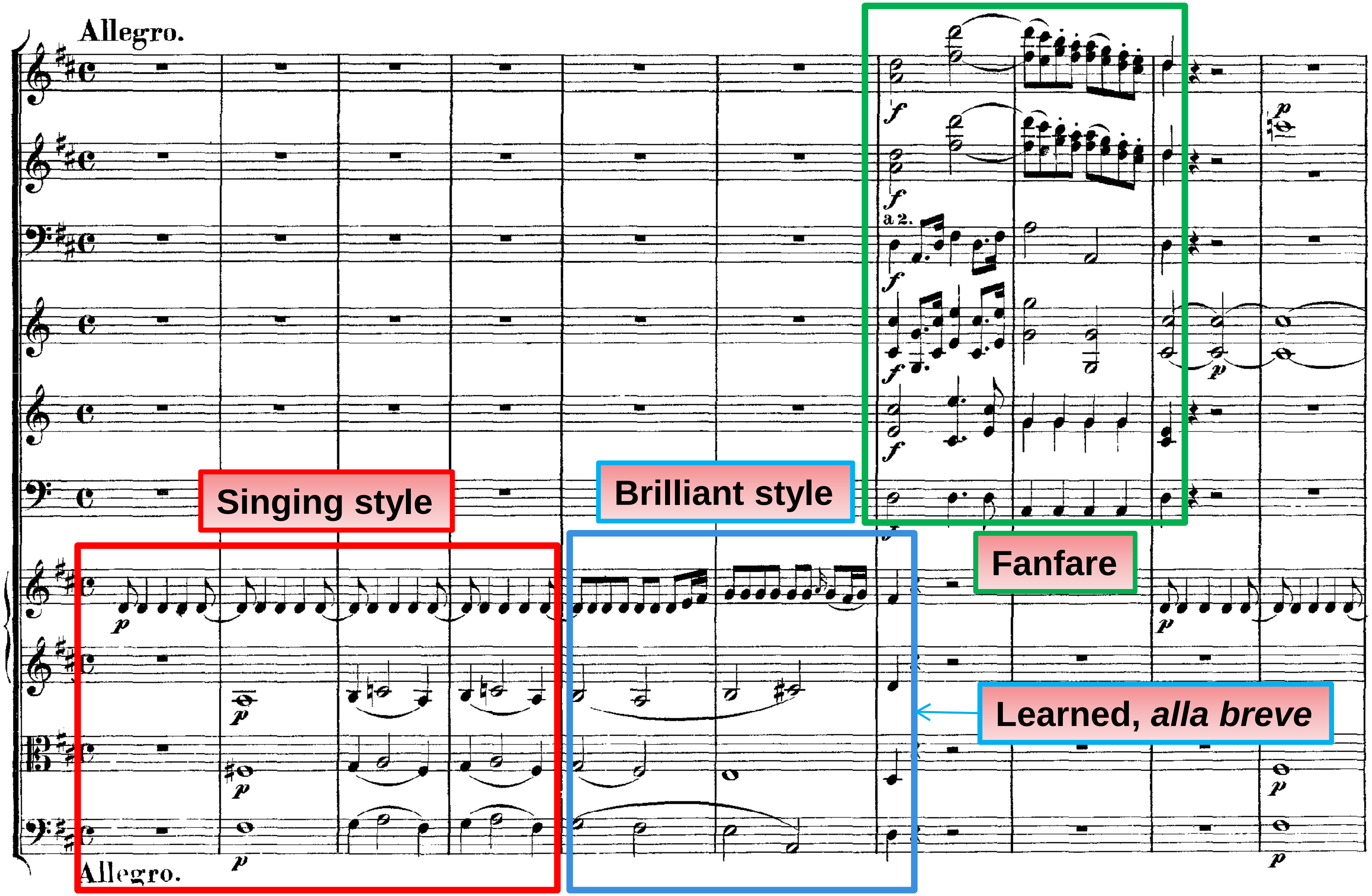
- Dances
  - Minuet / Passapied / Waltz / Allemand
  - Polonaise
  - Bourée
  - Contredanse
  - Gavotte
  - Gigue
  - Siciliano
- March

Styles

- Military & hunt music
- Singing style
- Brilliant style
- French Overture
- Musette / Pastorale
- Turkish music
- Storm and stress
- Sensibility / Empfindsamkeit
- Strict / learned style
- Fantasia

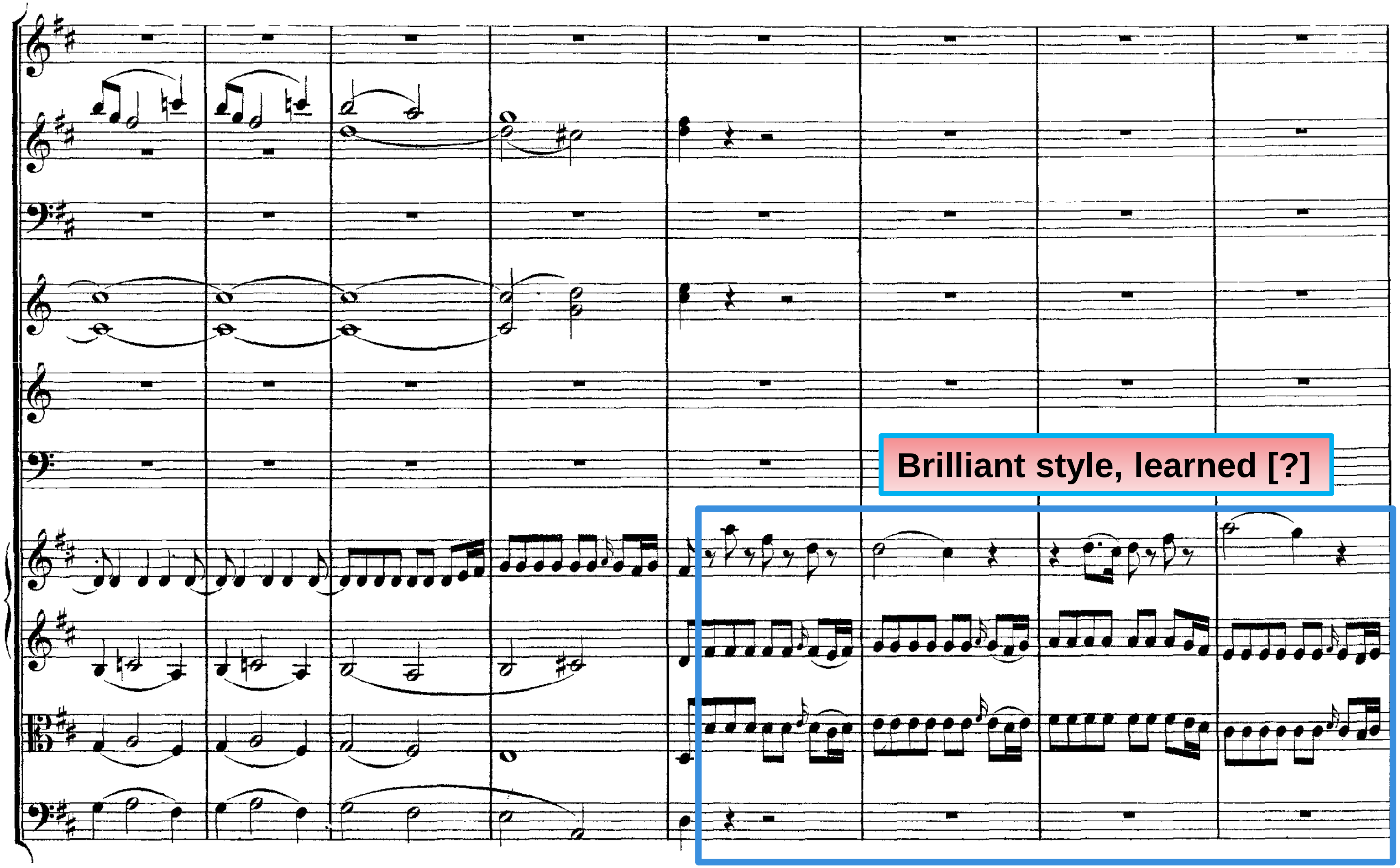
Leonard Ratner, *Classic Music: Expression, Form, and Style* (London: Schirmer, 1980): 9-29

CLASSICAL TOPICS [1/8] (all Ratner 1980: 27-28)



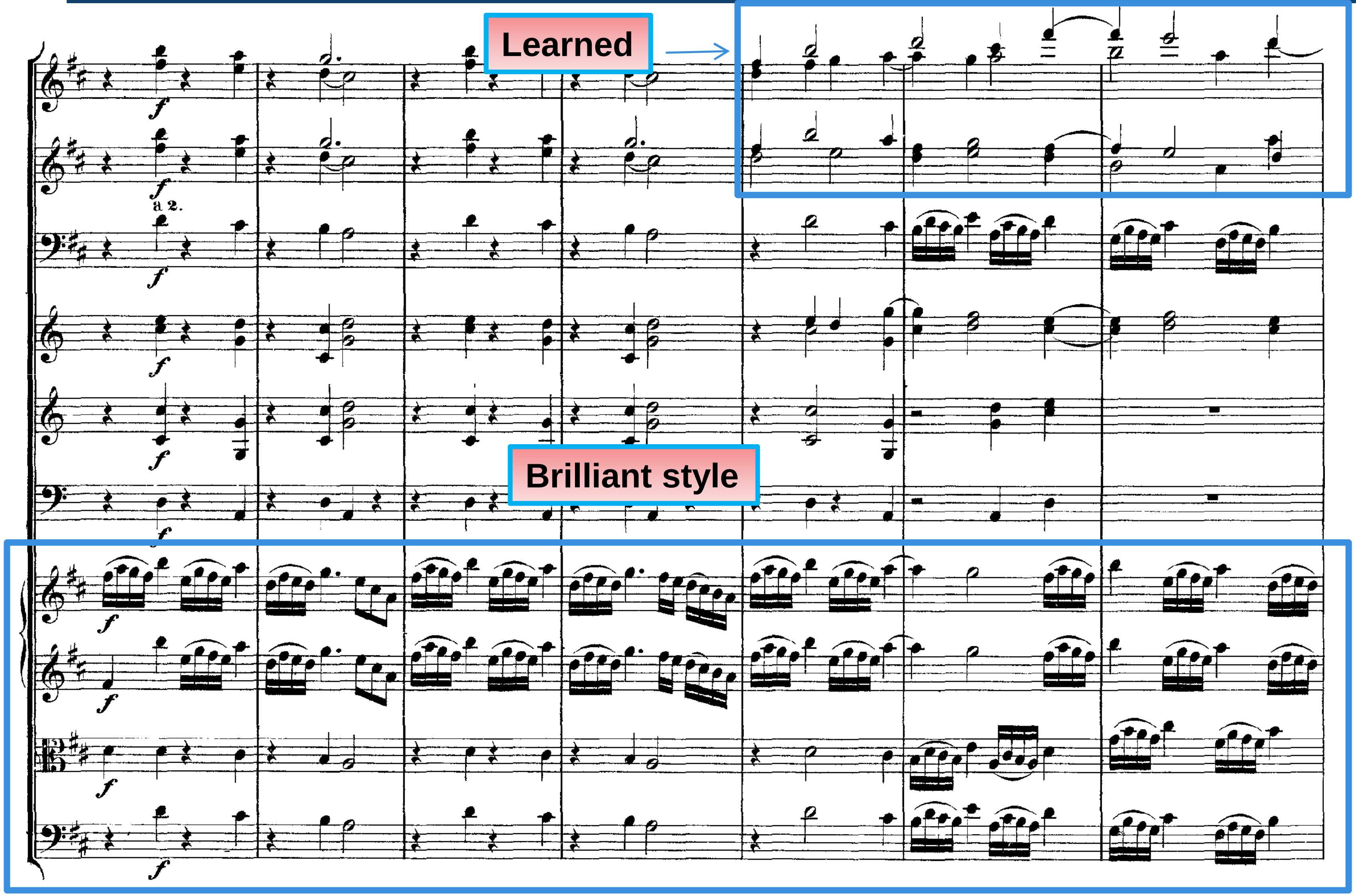
Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 37-46

CLASSICAL TOPICS [2/8]



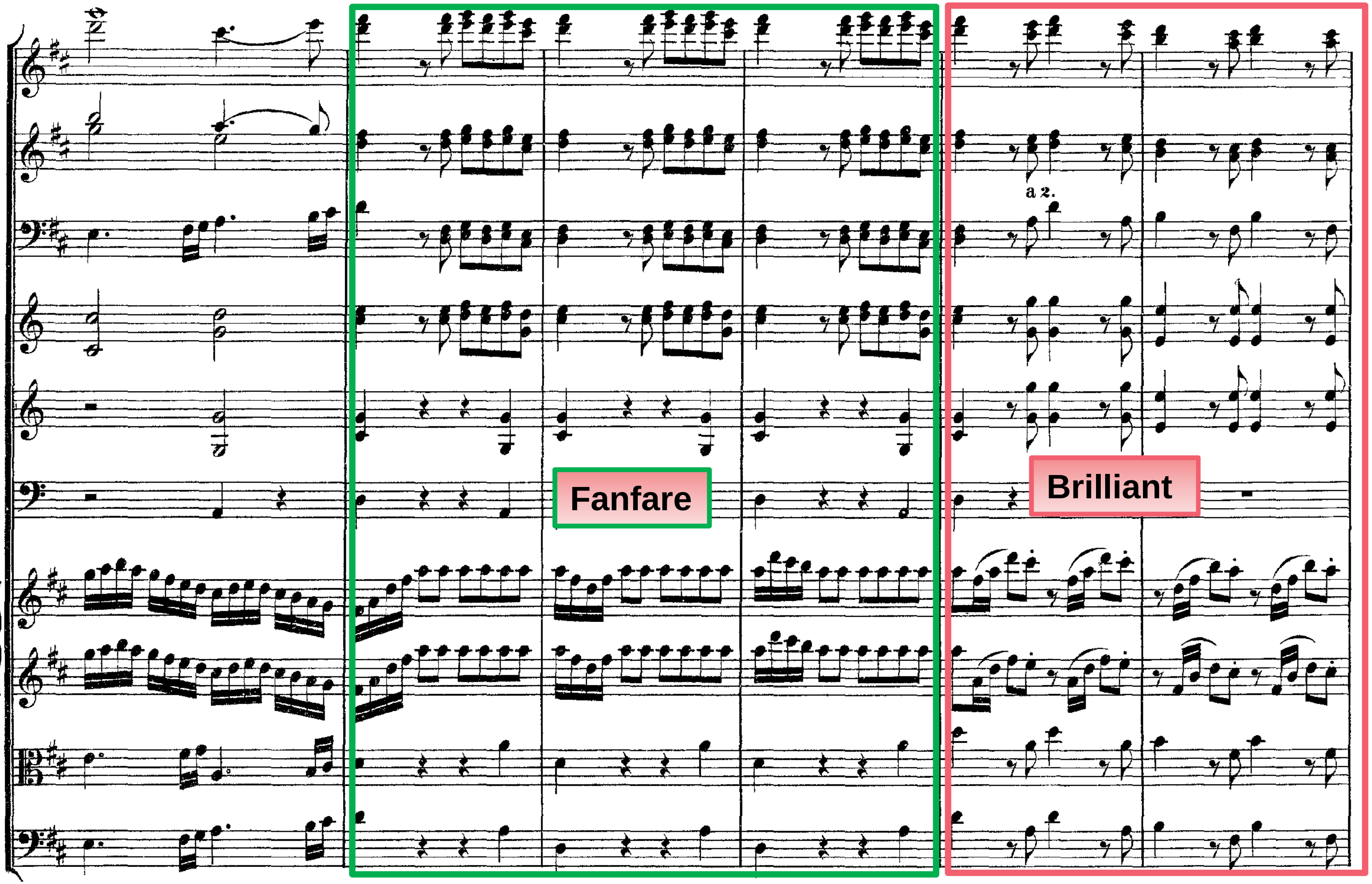
Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 47-54

CLASSICAL TOPICS [3/8]



Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 55-61

CLASSICAL TOPICS [4/8]



Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 62-67

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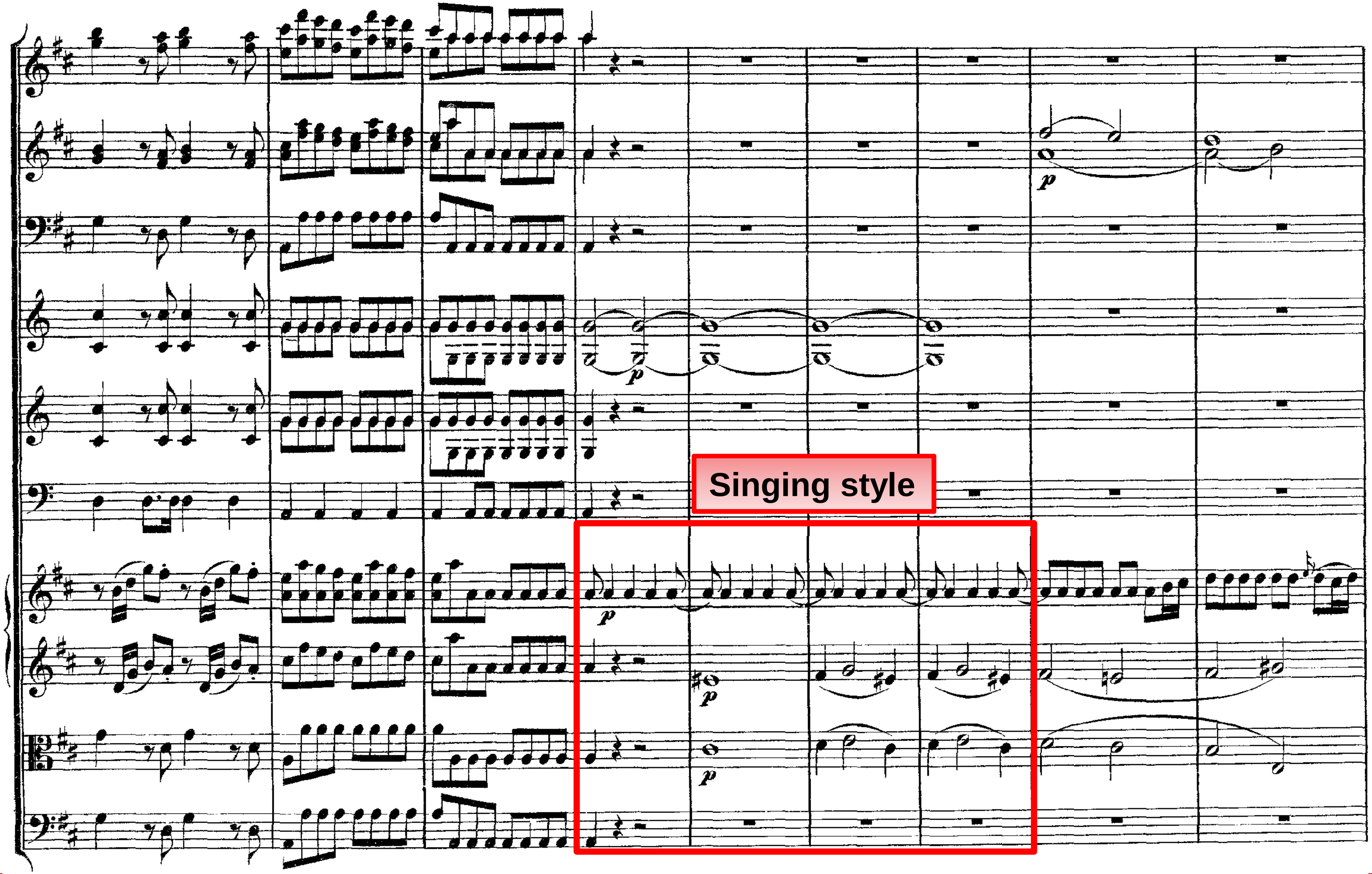
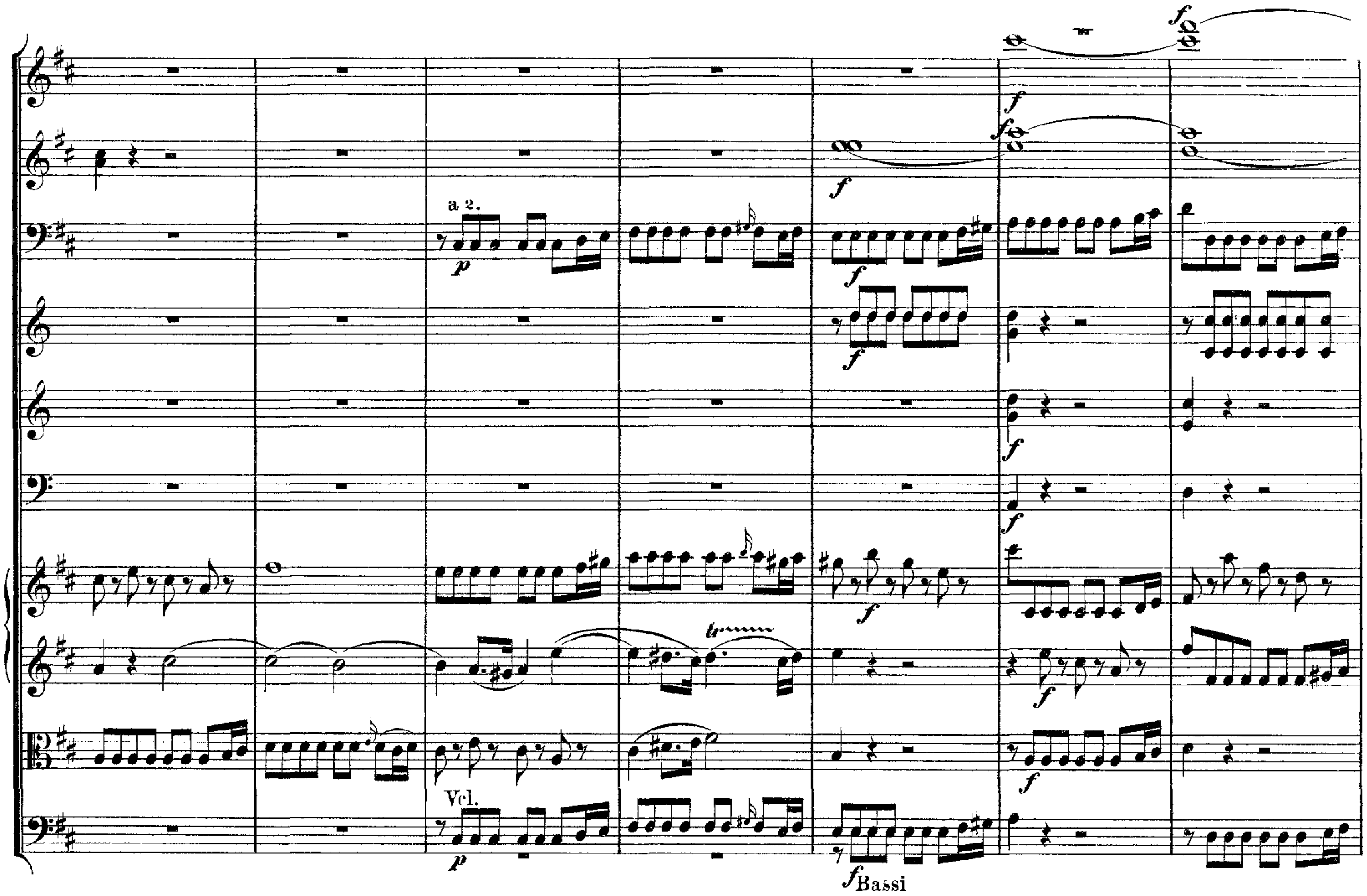
CLASSICAL TOPICS [5/8]



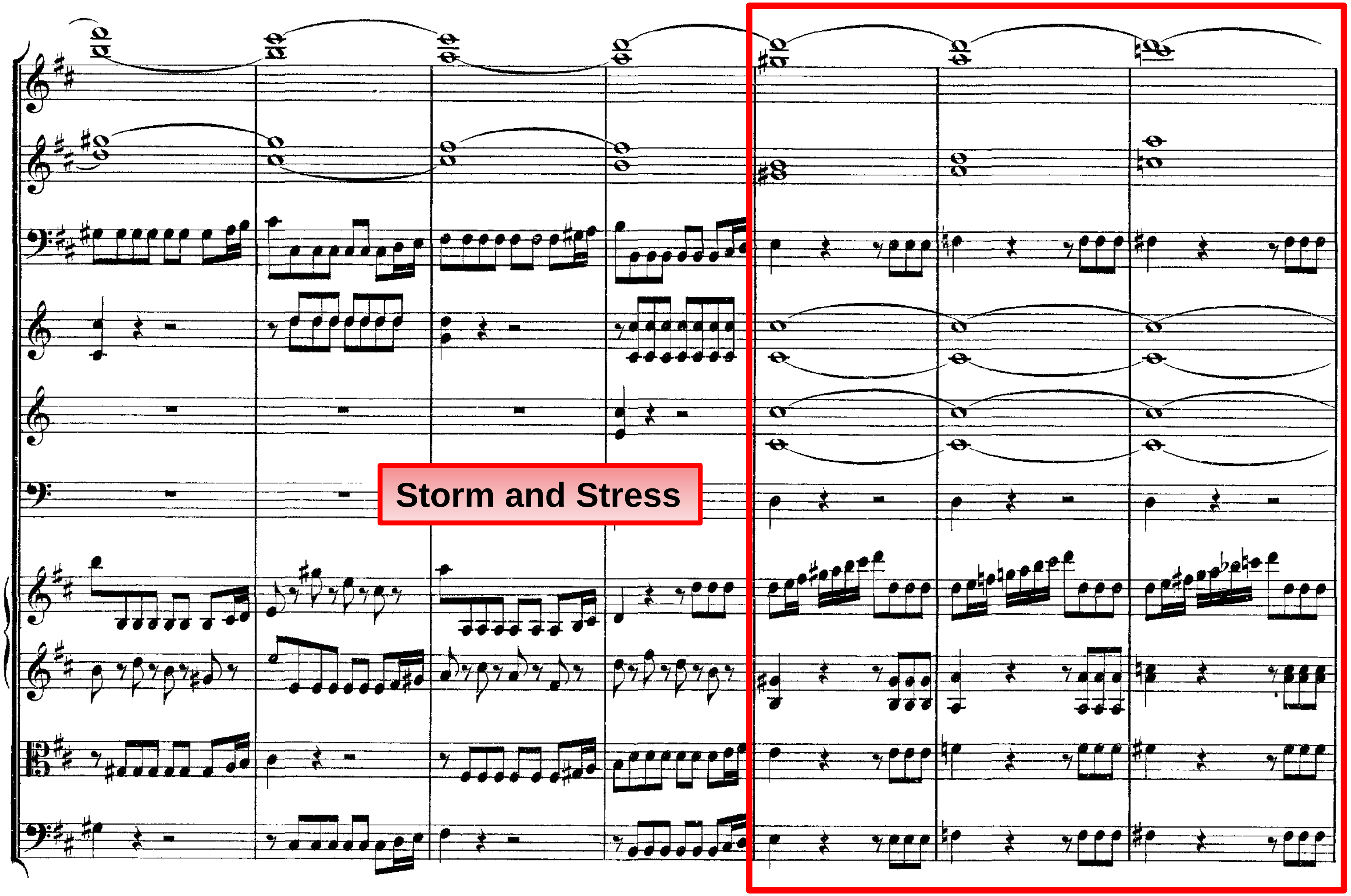
Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 68-76

CLASSICAL TOPICS [6/8]



Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 77-83

CLASSICAL TOPICS [7/8]



Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 84-90

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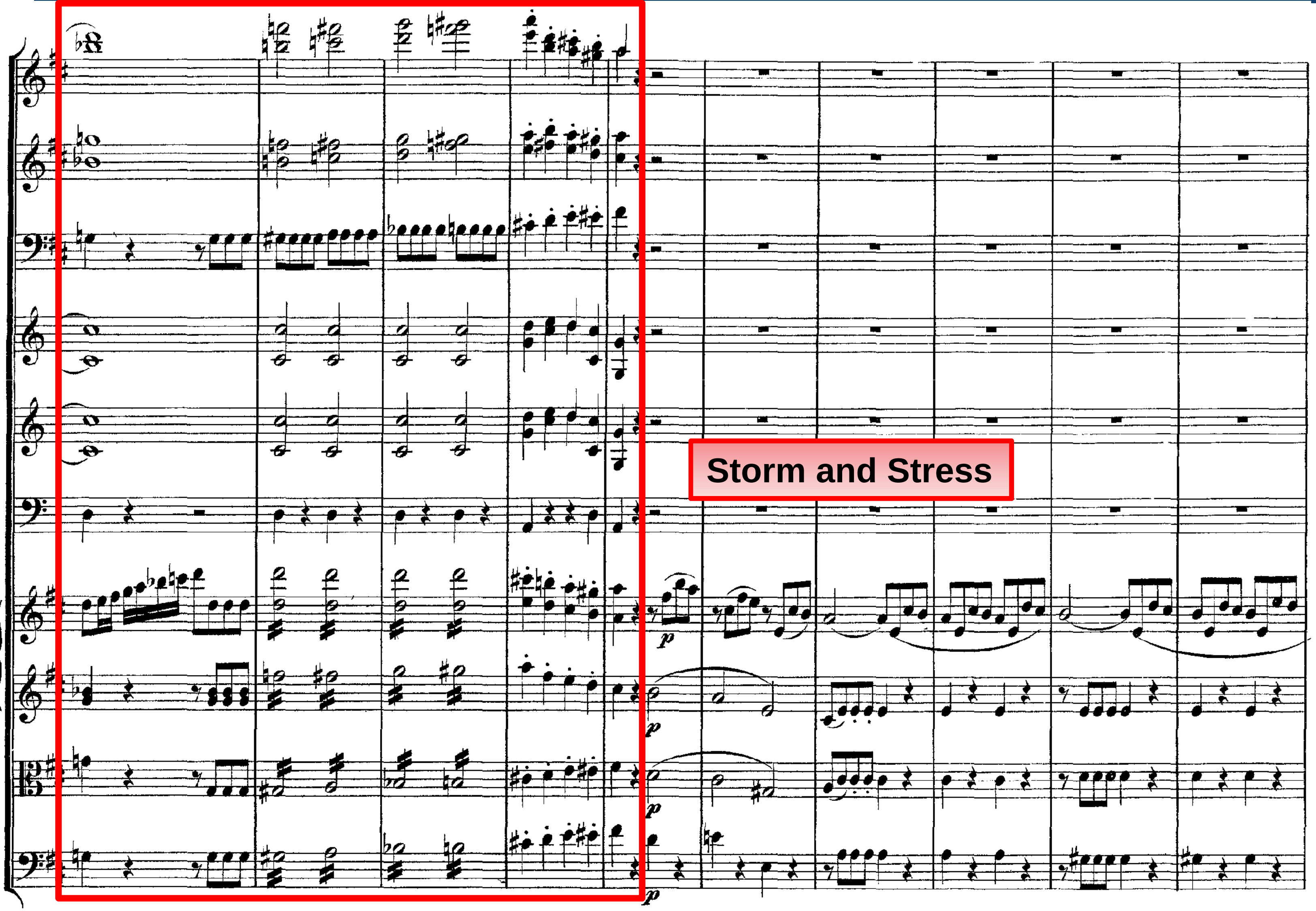
CLASSICAL TOPICS [8/8]



Mozart, Symphony no. 38 in D, ‘Prague’ (1786), I: 91-100

LECTURE RECAP – MAIN POINTS

- Classical structures were often built using phrases constructed as periods and sentences
- Tight vs loose-knit structures are also useful ways of discussing classical schemata at every level
- Concerto first-movement form: double exposition: first orchestral ritornello (usually non-modulatory), then fuller solo exposition (leading to EEC)
- Formal possibilities in the finale: sonata form / rondo form / sonata-rondo form / theme and variations
- Topics are a type of *extroversive semiosis*, associating musical gestures with a variety of (contemporary) social usages
- Mozart’s career is emblematic of larger social shifts in the life of musicians around this period: initially in the service of an archbishop, he turned to free-lance composing, performing and teaching to make a living
- Mozart legends: he was *not* murdered by Salieri; he did *not* die a pauper; he *sometimes* had to work on his compositions. But he ***was*** one of the supreme geniuses in the Western Art Tradition